

CATALOGUE

... OF THE ...

CHICAGO · COTTAGE ·

... ORGAN · COMPANY ·

OFFICE AND WAREHOUSES:

215 to 221 WABASH AVENUE.



STYLES 91 AND 96.



Length, 3 feet 9 inches: Height, 6 feet 2 inches: Width, 1 foot 11 inches.

* **STYLE 91** **8 STOPS** *

CASE: Black Walnut, Hand-Rubbed, Oil Finish, extended Curtain Top, adjustable Music Desk, with pocket underneath, Beaded End and Front Panels, appropriately ornamented with Scroll Work, Carving and Fancy Key Slip, Handles, Lamp Stands, Knee Swell, Full Organ, Pedals covered with Brussels Carpet and Nickel Plate Protectors.

CONTAINS Three Octaves of Melodia Reeds, Two Octaves of Diapason Reeds, Three Octaves Celeste Reeds, and Two Octaves of Principal Reeds.

STOPS: Melodia, Diapason, Principal, Dulcet, Celeste, Echo, Cremona and Forte. . . .

STYLE 96 **11 STOPS.**

Contains the same action as Style 91, with the addition of BASS and TREBLE COUPLERS.

STYLES 80, 85 AND 87.



Length, 3 feet 8 inches; Height, 6 feet 2 inches;
Width, 1 foot 10 inches.

STYLE 80 9 STOPS.

* * * * *

CASE: Black Walnut, Hand-Rubbed and Oil Finish; Gothic Roof; Ornamented Curtain Top; Elaborate Carving; Scroll and Pressed Work; Music Pocket; Handles, Lamp Stands, Knee Swell, Grand Organ, Pedals covered with Brussels Carpet, and Nickel Plate Protectors. . .

CONTAINS Two Octaves of Diapason Reeds, Three Octaves of Melodia Reeds, Two Octaves of Principal Reeds, Three Octaves of Celeste Reeds. . . .

STOPS: Diapason, Echo, Principal, Piano, Forte, Cremona, Celeste, Dulcet and Melodia.

STYLE 85 11 STOPS.

Contains the same action as Style 80, with the addition of BASS and TREBLE COUPLERS. . .

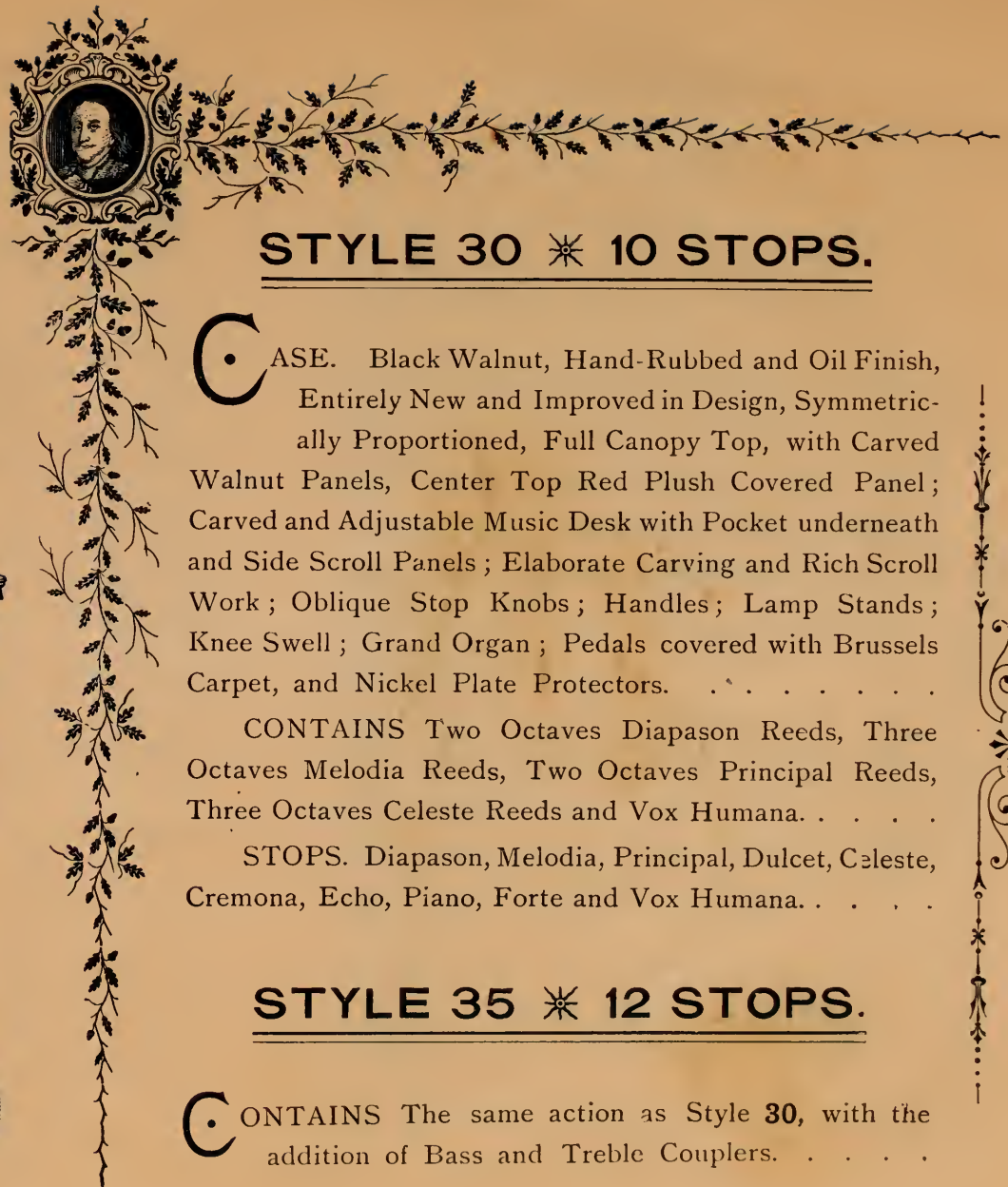
STYLE 87 13 STOPS.

Contains the same action as Style 85, with the addition of SUB-BASS and VOX HUMANA. . . .

STYLES 30 AND 35.



Length, 3 feet 10 inches; Height, 6 feet 7 inches; Width, 1 foot 11 inches.



STYLE 30 ✱ 10 STOPS.

CASE. Black Walnut, Hand-Rubbed and Oil Finish, Entirely New and Improved in Design, Symmetrically Proportioned, Full Canopy Top, with Carved Walnut Panels, Center Top Red Plush Covered Panel; Carved and Adjustable Music Desk with Pocket underneath and Side Scroll Panels; Elaborate Carving and Rich Scroll Work; Oblique Stop Knobs; Handles; Lamp Stands; Knee Swell; Grand Organ; Pedals covered with Brussels Carpet, and Nickel Plate Protectors.

CONTAINS Two Octaves Diapason Reeds, Three Octaves Melodia Reeds, Two Octaves Principal Reeds, Three Octaves Celeste Reeds and Vox Humana.

STOPS. Diapason, Melodia, Principal, Dulcet, Celeste, Cremona, Echo, Piano, Forte and Vox Humana.

STYLE 35 ✱ 12 STOPS.

C CONTAINS The same action as Style 30, with the addition of Bass and Treble Couplers.

STYLES 50 AND 55.



Length, 3 feet 10 inches ; Height, 6 feet 1 inch ; Width, 1 foot 11 inches.

STYLE 50. 12 STOPS.

CASE: Black Walnut, Hand-Rubbed and Oil
 * Finish, Entirely New in Design, Symmetric-
 * ally Proportioned, Full Top with Circular Mir-
 * rors in Center and Square Mirrors in Side
 * Panels, Carved and Adjustable Music Desk
 * with Pocket underneath, and Side Scroll Pan-
 * els, Elaborate Carving, and Rich Scroll Work,
 * Oblique Stop Knobs, Handles, Knee Swell,
 * Grand Organ, Pedals covered with Brussels
 * Carpet and Nickel Plate Protectors.

CONTAINS Two Octaves Diapason Reeds,
 * Three Octaves Melodia Reeds, Two Octaves
 * Principal Reeds, Three Octaves Celeste Reeds
 * and Vox Humana.

STOPS: Diapason, Melodia, Principal, Dul-
 * cet, Celeste, Cremona, Echo, Piano, Forte,
 * Vox Humana, Bass and Treble Couplers. . .

STYLE 55. 13 STOPS.

CONTAINS the same action as Style 50,
 * with the addition of SUB-BASS.



Length, 4 feet 1 inch; Height, 6 feet 6 inches; Width, 1 foot 10 inches.

★ STYLE * 550 ★ 13 * STOPS. ★

CASE: Black Walnut, Hand Rubbed and finished with best Zanzibar Piano Polishing Varnish, Symmetrically Proportioned; full Canopy Top, Red Plush covered Center Panel and Fancy Rail and two French Plate Bevel Edge Mirrors, one on each side; Carved and Adjustable Music Desk with Pocket underneath; Beaded Front and End Panels; Swell Ends; Fancy Bracket Pilasters; elaborate Carving and Scroll Work; Handles; Oblique Stop Knobs; Knee Swell; Grand Organ; Pedals covered with Brussels Carpet, and Nickel Plate Protectors. (Lamp Stands when ordered).

CONTAINS Two Octaves Diapason Reeds, Three Octaves Melodia Reeds, Two Octaves Principal Reeds, Three Octaves Celeste Reeds and Vox Humana.

STOPS: Diapason, Melodia, Principal, Dulcet, Celeste, Cremona, Echo, Piano, Forte, Fortissimo, Vox Humana, Bass and Treble Couplers.

★ STYLE 555 ★ 15 STOPS. ★

Contains the same action as Style 550, with the addition of Three Octaves of Flute Reeds and One Octave of Bourdon.

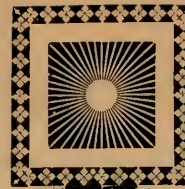
★ STYLE 565 ★ 17 STOPS. ★

Contains the same action as Style 555, with the addition of Three Octaves of Cello Reeds and Two Octaves of Bourdon.

STYLES 570, 575 AND 585



Length, 4 feet 2 inches; Height, 7 feet 2 inches; Width, 2 feet.



STYLE 570 ★ 13 STOPS.

CASE: Black Walnut, Entirely New and Modern in Design, Hand Rubbed and finished with best Zanzibar Piano Polishing Varnish, Symmetrically Proportioned; full Canopy Top, Fancy Rail and Large French Plate Bevel Edge Mirror in Center; Carved and Adjustable Music Desk with Pocket underneath; Beaded Front and End Panels, Swell Ends; Fancy Bracket Pilasters; elaborate Carving and Scroll Work; Handles; Oblique Stop Knobs; Knee Swell; Grand Organ; Pedals covered with Pattern Brussels Carpet, and Nickel Plate Protectors; Finished Back.

CONTAINS Two Octaves Diapason Reeds, Three Octaves Melodia Reeds, Two Octaves Principal Reeds, Three Octaves Celeste Reeds and Vox Humana.

STOPS: Diapason, Melodia, Principal, Dulcet, Celeste, Cremona, Echo, Piano, Forte, Fortissimo, Vox Humana, Bass and Treble Couplers.

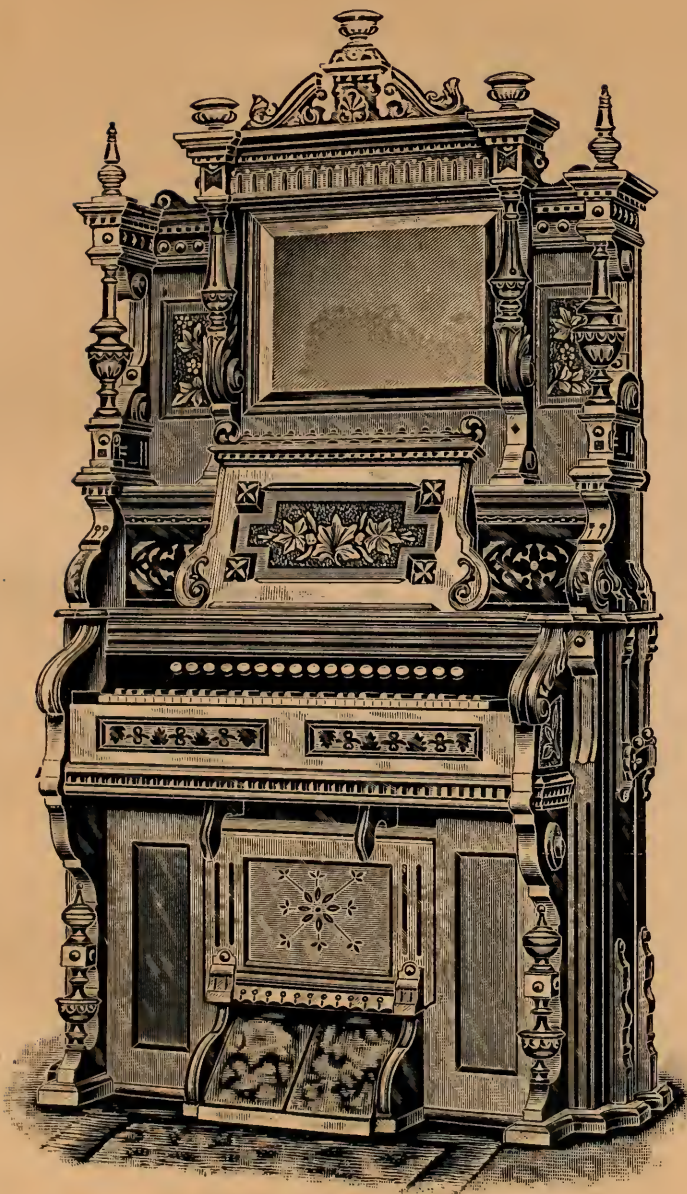
STYLE 575 ★ 15 STOPS.

Contains the same action as Style 570, with the addition of Three Octaves of Flute Reeds and One Octave of Bourdon.

STYLE 585 ★ 17 STOPS.

Contains the same action as Style 575, with the addition of Three Octaves of Cello Reeds and Two Octaves of Bourdon.





Length, 4 feet 3 inches; Height, 7 feet 5 inches; Width, 2 feet 1 inch.

STYLE 750. 15 STOPS.

CASE: Black Walnut, Entirely New and Modern in Design; Hand Rubbed and finished with the best Zanzibar Piano Polishing Varnish; Symmetrically Proportioned Top, with elaborately Carved Turnings; large French Plate Bevel Edge Mirror in Center; Arabesque Carvings; Carved Adjustable Music Desk, with Pocket underneath; Molded Front and End Panels; Fancy Carved Brackets and Cheeks; Molded Pilasters; Exquisite Carving and Scroll work throughout; Finished Back; French Roof; Nickel Rim Oblique Procelian Face Stop Knobs; Elaborate Handles; Knee Swell; Grand Organ; Pedals covered with Pattern Brussels Carpet; Harp shaped Nickel Plate Protectors.

CONTAINS Two Octaves Diapason Reeds, Three Octaves Melodia Reeds, Two Octaves Principal Reeds, Three Octaves Celeste Reeds, Three Octaves Flute Reeds, One Octave of Bourdon, and Vox Humana.

STOPS: Diapason, Melodia, Principal, Bourdon, Dulcet, Celeste, Cremona, Echo, Piano, Forte, Fortissimo, Vox Humana, Flute, Bass and Treble Couplers.

STYLE 755. 17 STOPS.

Contains the same action as Style 750, with the addition of Three Octaves of Cello Reeds and One Octave of Sub-Bass

STYLE 59, SIX OCTAVES (ONLY).



Length, 4 feet 4 inches; Height, 6 feet 11 inches; Width, 1 foot 10 inches.

STYLE 59 * 10 STOPS.

SIX OCTAVES (ONLY).

CASE. — Black Walnut, Hand Rubbed and Oil Finish, Extended Center Top, Beaded End and Front Panels, Appropriately Ornamented with Scroll Work and Carving, Music Pocket, Handles, Lamp Stands, Knee Swell, Full Organ, Pedals covered with Brussels Carpet, and Nickel Plate Protectors.

CONTAINS Two Octaves Diapason Reeds, Four Octaves Melodia Reeds, Two Octaves Principal Reeds, Four Octaves Celeste Reeds and Vox Humana.

STOPS : Diapason, Melodia, Principal, Dulcet, Celeste, Cremona, Echo, Forte, Bass and Treble Couplers.



STYLE 36 ✱ 12 STOPS.

SIX OCTAVES (ONLY).

CASE: Black Walnut; Entirely New and Improved in Design;
Hand Rubbed and Oil Finish; Symmetrically
Proportioned; full Canopy Top with Carved Walnut
Panels; Center Top Red Plush Covered Panel;
Carved and Adjustable Music Desk, with Pocket
underneath and Side Scroll Panels; Elaborate Carv-
ing and Rich Scroll Work; Oblique Stop Knobs;
Handles; Lamp Stands; Knee Swell; Grand Organ;
Pedals Covered with Brussels Carpet and Nickel
Plate Protectors.

CONTAINS Two Octaves Diapason Reeds,
Four Octaves Melodia Reeds, Two Octaves
Principal Reeds, Four Octaves Celeste Reeds
and Vox Humana.

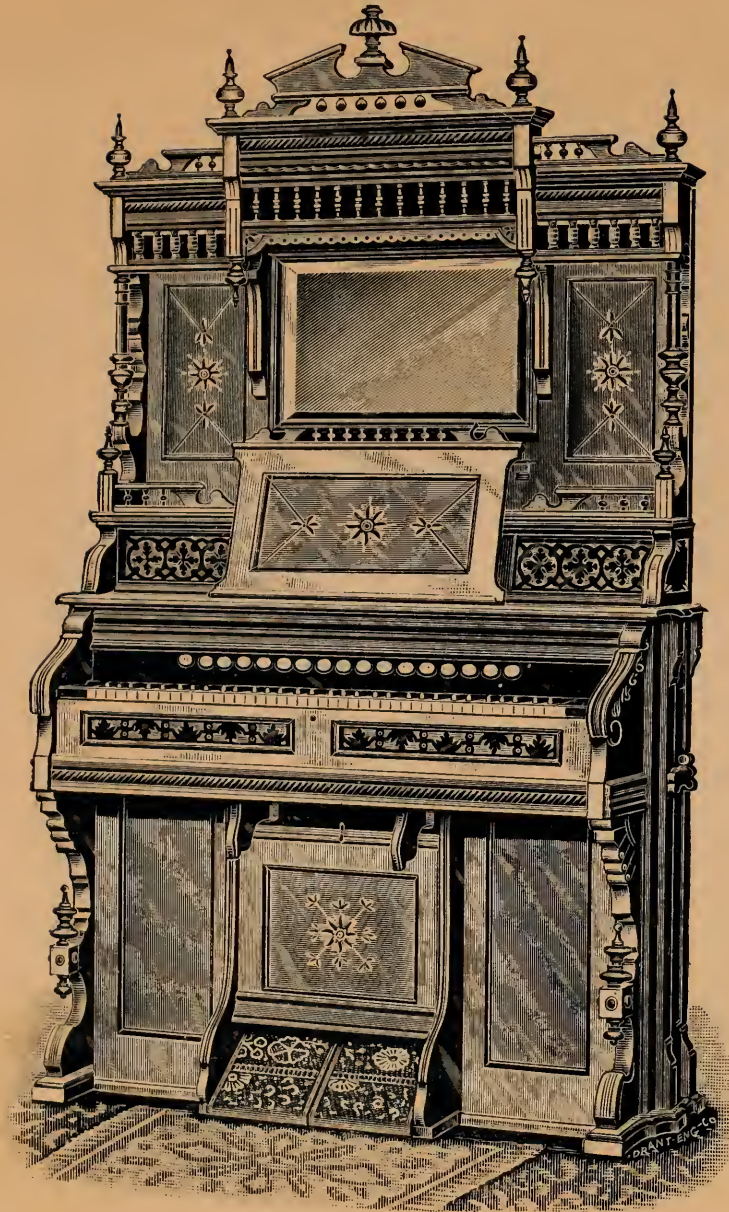
STOPS: Diapason, Melodia, Principal, Dul-
cet, Celeste, Cremona, Echo, Piano, Forte, Vox
Humana, Bass and Treble Couplers.

Length, 4 feet 4 inches; Height, 6 feet 7 inches; Width, 1 foot 11 inches



STYLES 800, 805 AND 815.

SIX OCTAVES (ONLY).



Length, 4 feet 4 inches; Height, 7 feet 6 inches; Width, 1 foot 11 inches.

STYLE 800 ★ 13 STOPS.

SIX OCTAVES (ONLY).

CASE: Black Walnut, Entirely New and Modern in Design; Hand Rubbed, and Oil Finish, Symmetrically Proportioned; full Canopy Tops, with large French Plate Beveled Edge Mirror in Center; Carved and Adjustable Music Desk, with Pocket underneath and Side Scroll Panels; Rich, Elaborate Carving on Cheeks and Top; Ornamental Scroll Panels; Oblique Face Stop Knobs; Handles; Knee Swell; Grand Organ; Pedals covered with Brussels Carpet and Nickel Plate Protectors; Finished Back.

CONTAINS Two Octaves Diapason Reeds, Four Octaves Melodia Reeds, Two Octaves Principal Reeds, Four Octaves Celeste Reeds, and Vox Humana.

STOPS: Diapason, Melodia, Principal, Dulcet, Celeste, Cremona, Echo, Piano, Forte, Fortissimo, Vox Humana, Bass and Treble Couplers.

STYLE 805 ★ 15 STOPS.

SIX OCTAVES (ONLY).

Contains the same action as Style **800**, with the addition of Four Octaves of Flute Reeds and One Octave of Bourdon.

STYLE 815 ★ 17 STOPS.

SIX OCTAVES (ONLY).

Contains the same action as Style **805**, with the addition of Four Octaves of Cello Reeds, Two Octaves Bourdon and One Octave Sub-Bass.

STYLES 13, 14 AND 15.



• • CHAPEL ORGAN • •

PANELLED AND FINISHED FRONT AND BACK.

Length, 3 feet 9 inches; Height, 4 feet 7 inches;
Width, 1 foot 10 inches.

STYLE 13 • 9 STOPS.

CASE: Black Walnut, made low, to enable the performer to see and be seen when seated at the Organ; Hand-Rubbed and Finished in Oil; Finished Back; Handles; Lamp Stands; Knee Swell; Grand Organ; Pedals covered with Brussels Carpet and Nickel Plate Protectors.

CONTAINS Two Octaves of Diapason Reeds, Three Octaves of Melodia Reeds, Two Octaves of Principal Reeds, Three Octaves of Flute Reeds.

STOPS: Melodia, Diapason, Principal, Dulcet, Flute, Cremona, Echo, Piano and Forte.

STYLE 14 • 11 STOPS.

Contains the same action as Style 13, with the addition of Bass and Treble Couplers.

STYLE 15 • 12 STOPS.

Contains the same action as Style 14, with the addition of SUB-BASS OR BOURDON.



STYLES 10, 11 AND 17.



CHURCH AND CHAPEL ORGAN.
 PANELLLED AND FINISHED FRONT AND BACK.

Length, 3 feet 9 inches; Height, 5 feet 4 inches; Width, 2 feet 1 inch.

STYLE 10 14 STOPS.

CASE: Black Walnut, Hand-Rubbed and Finished in Oil, Finished Back and Front; made low to enable the performer to see and be seen when seated at the Organ; Gothic Top with Vase or Urn Stands; Enamelled End Panels; Handles; Lamp Stands; Knee Swell; Grand Organ; Pedals covered with Brussels Carpet, and Nickel Plate Protectors.

CONTAINS Two Octaves Diapason Reeds, Three Octaves Melodia Reeds, Two Octaves Principal Reeds, Three Octaves Celeste Reeds, Vox Humana, and One Set of One Octave Sub-Bass.

STOPS: Melodia, Diapason, Principal, Celeste, Cremona, Dulcet, Echo, Piano, Sub-Bass, Vox Humana, Forte, Fortissimo, Bass and Treble Couplers.

STYLE 11 15 STOPS.

Contains the same action as Style 10, with the addition of THREE OCTAVES OF FLUTE REEDS. . . .

STYLE 17 17 STOPS.

Contains the same action as Style 11, with the addition of THREE OCTAVES OF CELLO REEDS AND TWO OCTAVES OF BOURDON.

* CARE OF AN ORGAN. *

PLACE the Organ against an inside wall, or in an equivalent position, where the temperature will be dry and even. Guard against extreme cold, heat or dampness and dust. The material of which the organ is made is thoroughly seasoned, and if exposed to undue dampness will absorb moisture and soften the glue.

The instrument should be kept closed except when in use.



HOW TO ADJUST SLIGHT DEFECTS.

Pedal defects are usually confined to a worn or broken pedal strap, easily repaired or replaced with new webbing.

Exhausters. This is a long, loose valve with a strap of sheepskin tacked on outside. If it becomes too loose, pull out the tacks at one end, draw smooth and re-tack.

Bellows. A leak in the bellows can be detected by the pedals being drawn forcibly up after having been pressed down. Should the bellows springs squeak, oil them, or rub common soap on them. If the bellows board leaks, glue a strip of bellows cloth over the aperture. If the bellows cloth leaks, send to the factory for bellows cloth enough to cover the worn place or hole, and glue will accompany the same.

Reeds. To get at the front set of reeds, take out the key slip (in front and under the keys), which is held in place by a

screw in centre and underneath the key slip, then raise the mute swell which extends in front of the reeds, draw the stops and you will see the front row of reeds. To reach the back set of reeds, let down the back, raise the mutes, and you will then see the back set of reeds.

To remove a reed, take your reed hook, sent with each organ, carefully place the hook in the rivet end of the reed and withdraw it. Having taken the reed out, first, should it rattle, hold it to the light to see if the tongue of the reed touches the walls of the block. If so, send it to the factory for adjustment. Do not attempt to fix it. The tongue of a reed should not be tampered with by any one except an experienced voicer or tuner. Second, if the reeds fail to respond when the key is pressed down, there is probably dirt in the tongue of the reed, which can be easily detected by holding up to the light, and remove it by striking the end or side of the reed with the reed hook. Third, it sometimes occurs that the tongue of the reed by continuous vibrations breaks off at the heel. Send to the factory for a new one which will be furnished free.

Keys. If a key sticks, it is caused by dampness or fits too tightly on the key pin, under front end of key, and in this case, work the key slightly in all directions to make the tenon hole a little larger; the wood of the key being elastic will permit this. The sticking of the key may also be caused by the tracker pins fitting too tightly in their cells. If this is the

case, take a piece of sand paper, sand the tracker pin smoothly, trying the fit often until the key works naturally.

Reed Cells. Sometimes the reed cells swell, owing to moisture in the atmosphere, and in cases where the reed itself is fitted very closely in the cell, it will cause the sides of the reed-block to spring enough so the tongue of the reed will strike the sides. In this case, take your reed hook and push the reed in and out, thus relieving the pressure on the sides of the reeds.

Hints. When taking any portion of the organ to pieces, lay each piece, screw, block, pin or whatever it is by itself so there will be no mistake in returning them to their proper places.

The construction of an organ as a rule is of too complex a nature to permit of any but skilled mechanics, or those very familiar with their construction, to undertake their adjustment.

It is always best to correspond with the manufacturer, stating fully and in detail just how the organ acts, what its defects are as near as you can name them, and then you will receive proper advice as to what course to pursue.

EXPLANATION OF STOPS.

Diapason. A set of reeds, 8-feet pitch; of deep, resonant quality.

Melodia. Is the upper register of Diapason.

Dulcet. Modifying the tone of the Melodia.

Flute. A set of reeds, 4-feet pitch, which, as the name implies, imitates that instrument.

Principal. The lower register of the flute.

Celeste. A combination of 2 sets of Reeds of 8-feet pitch, one of which is tuned a little sharp, producing a most charming effect.

Bourdon. A set of reeds 12-feet pitch, half step between Diapason and Sub Bass.

Sub Bass. A set of extra heavy bass reeds, 16-feet pitch.

Bass and Treble Couplers. Mechanical Stops, which bring into action the corresponding note in the octave below or above, thus increasing the power.

Echo. A subdued tone to Diapason.

Piano. Meaning soft; half step to the Principal.

Clarinet. Imitation of that instrument. Combination of Cello and Flute.

Vox Humana. A stop, producing a waiving, tremulous tone, meaning a trembling of the human voice.

Forte, Fortissimo. Mechanical stops operating the swells, independent of the knee levers, increasing the volume.

Cremona. Represents a German violin.

Cello. Is the upper register of the Bourdon.

Knee Swells.—Right Lever. Increases the volume at option of the player without pulling the Forte or Fortissimo stops, to same extent.

Left Lever. Opens all the mutes and gives full power of the organ at option of the performer—producing same effect as pulling out all the stops. This lever can be used independently of the stops, and the volume increased or decreased, as the player chooses.



INTRODUCTION.



IN PRESENTING OUR NEW ILLUSTRATED AND DESCRIPTIVE CATALOGUE to the musical world, we take pleasure in saying that it contains, in graduated order, our Latest Designs in Styles, which we are happy to announce, to our patrons, and the public generally, are meeting to a marvelous degree the current demands of the trade and musical fraternity.

Our aim has been not simply to build a **GOOD** Organ, but the **BEST** that inventive genius, skill and money combined can produce. This purpose is now attained, and it is a recognized fact that the "CHICAGO COTTAGE ORGAN" for uniform excellence, durability, artistic design, purity of tone, and perfect construction in every detail is unrivalled.

The various Styles of our Organs are shown by accurate engravings, accompanied by a brief description of each, so that those who cannot make a personal inspection of our work may form a correct idea of the style and general appearance of each instrument.

WARRANTY. A Warranty for five years accompanies each Organ.

INSPECTION. Every Organ is thoroughly inspected before leaving the factory.

DELIVERY. All Organs are packed, boxed and delivered on board the cars in Chicago free.

We shall endeavor to preserve in the future the good reputation our Organs so justly merit, and have already attained, and trusting that our earnest and constant endeavors to add improvements as fast as intuitive musical knowledge and skilled mechanical ability suggests, will secure to us a continuance of the unbounded favors awarded to us in the past, by a discriminating purchasing public, we extend a cordial invitation to our patrons and friends to call and see us, and remain,

Very truly yours,

H. D. CABLE, PRES. H. M. CABLE, VICE PRES.

F. S. CABLE, SEC. G. W. TEWKSBURY, TREAS.

Chicago Cottage Organ Company.



STYLES 100 AND 105.



Length, 3 feet 8 inches; Height, 6 feet; Width, 1 foot 10 inches.

STYLE 100 ✱ 8 STOPS

* * * * *

CASE: Solid Satin Walnut, finished in imitation of Black Walnut, Hand-Rubbed in Oil, Music Pocket ; Fancy Scroll Music Desk, Handles, Lamp Stands, Knee Swell, Grand Organ, Pedals covered with Brussels Carpet, and Nickel Plate Protectors.

CONTAINS Three Octaves of Melodia Reeds, Two Octaves of Diapason Reeds, Three Octaves Celeste Reeds, and Two Octaves of Principal Reeds.

STOPS: Melodia, Diapason, Principal, Dulcet, Celeste, Echo, Cremona and Forte.

STYLE 105 ✱ 11 STOPS

* * * * *

Contains the same action as Style 100, with the addition of Bass and Treble Couplers.



OUR FACTORY.

THE FAC SIMILE CUT of our factory on the last page speaks for itself, and yet a fuller description of it may be interesting to some. We therefore briefly refer to it, that the reader may know what this company is doing in the way of making organs on a large scale.

The factory is composed of three connected buildings, the main building being 76x250, the south annex 40x150, and the new or north building 100 feet square, and five stories high, besides dry kiln and other smaller buildings, lumber yards, etc.

Our tuning department contains twenty-one tuning rooms, each with an expert tuner, and a superintendent over all. In this room can be seen two thousand completed actions on hand and ready to place in the various styles of organs.

In the several departments can be seen nearly four thousand organs in process of construction, and in the packing and warerooms from six to eight hundred organs of different styles packed and ready for shipment on short notice.

In short, our system is such as to harmonize the various departments, in facilitating the construction of organs, from the time the lumber enters the dry kiln, until the organ is built, and enters the box ready for shipment.

This is now the largest Organ factory in the world, (containing more than 140,000 square feet of floorage) and has a capacity for turning out 18,000 organs per year, or one organ every ten minutes, which at once demonstrates the fact that our present facilities are unsurpassed. Five steel boilers, with an engine of 350 horse power, furnish the necessary power to run more than 100 different kinds of machines, which are of the latest improved patterns and many of them especially designed for our work. We appreciate the fact that to do the best work requires the best machinery, material and skilled workmen. We manufacture the best organ in the market, and propose to retain the good reputation the "**Chicago Cottage**" now has, and as fast as needed add to our present facilities.

One Organ Every
10 Minutes.
60 Organs Per Day.

... 140,000 ...
Square Feet of
Floorage ...



18,000
... Organs ...
..... Per year.

Main Building, - 76x250
South Annex, - 40x150
North Building, 100x100

THE LARGEST REED ORGAN FACTORY IN THE WORLD.